MRS. CHARLES RUSSELL HONE IS SOCIETY'S LATEST MATRON TO GO ON THE STAGE.

In the "Stubbornness of Geraldine," Clyde Fitch's Play, She Talked and Acted as Though She Had Always Been Accustomed to Surroundings That Were in Reality Very Strange to Her.

MRS. HONE WITH MARY MANNERING IN "THE STUBBORNNESS OF GERALDINE"

Special Correspondence of The Sunday Republic.

New York, Nov. 14.—Stageland is being invaded by society women.

Not by obscure members of village social circles, but by women whose lineage is a thing to be proud of.

Some of our most distinguished family names stare at us familiarly as we glance over a theatrical programme.

Across the footlights we catch a glimpse of chorus girls playing parts too insignificant to bring them to the notice of principals, but who might be the daughters of a hundred earls.

More than ordinary interest was attached to the first production of "The Stubbornness of Geraldine," which opened last Monday night at the Garrick Theater with Mary Mannering in the title role.

Mrs. Charles Russell Hone made her stage debut.

She is a daughter of the late John Hoey, president of the Adams Express Company.

The play scored a decided hit.

Mrs. Hone is society's latest contribution to the stage.

As Mrs. Wrighton, who promised to be a mother to the stubborn orphan, she divided honors equally with the star.

Mrs. Hone's talent is, however, inherited.

Her mother was for many years leading lady at Wallack's, and is remembered as one of the most accomplished actresses of the American stage.

She was a woman of refinement, grace and distinguished bearing.

Her daughter, Mrs. Hone, in deciding to make a career for herself upon the professional boards, attracted the attention of New York's "Four Hundred."

When she was intrusted with the important part of Mrs. Brighton, they were skeptical of her success.

There were scores of her friends in front to assist her with their encourageing applause.

But Mrs. Hone did not need any assistance.

She looked, talked and acted as if she had been on the stage from childhood.

When she forgot her lines she went right ahead, "faking" like a veteran.

Her role, that of a fashionable New York matron, was just suited to her personality.

Her performance in it added not a little to the general success of the production.

Mrs. Hone was seen in her dressing-room just as she was ready to go on in the last act.

"I am feeling very happy," she said, "and I ought to, for if good wishes mean anything then I shall succeed.

"All day long I have been receiving cablegrams, telegrams and letters from dear friends unable to be here to-night.

"They have wished me all the success possible.

"My house was like a conservatory. You can see what this room is," pointing to heaps of flowers that had been sent to the theater.

"Perfectly stunning dresses," as a woman in the audience expressed it—" were worn by Mrs. Hone.

Mrs. Robert Osborn is another who has recently gone "from society to the stage," and in managing her company at the "Play House" she finds an exciting and fascinating diversion from the routine work of her dressmaking shop.

Then there is Miss Charlotte Morton, second cousin to former Vice President Morton, who has been engaged for the chorus of "Mr. Bluebeard."

Though her stage debut will be made in a small part in this musical comedy, she considers it merely a stepping stone to a place in grand opera, which she hopes ultimately to secure.

A niece of Mr. Carnegie, Miss Bessie Stephenson, has just contributed her beauty and talent to the stage, and President Roosevelt is the uncle of another society recruit.

Former Representative "Dan" Waugh of Indiana has two nieces who recently created quite a sensation by turning their talent, which had previously been devoted to church choir work, in the direction of musical comedy.

Miss Drina De Wolfe, who was married to a brother of Miss Elsie De Wolfe, is appearing in "Tommy Rot."

So also is Miss Claudine Sharp, a well-known member of the younger social set in St. Louis.

Miss Elizabeth Eagan adds her Southern beauty and the distinction of an old plantation name to the chorus at the "Play House."

She is related to the Livingstones of New York.

BY MRS. CHARLES RUSSELL HONE.

Talent should in every case decide the question of any woman's going on the stage, whether she belongs to what is termed "society" or not.

Unfortunately, this qualification seldom enters into her calculations.

Love of notoriety too often leads a woman who has met with misfortune to make a career for herself on the professional boards.

Salaries, except for those who are at the top of the profession, are too small to be considered an inducement to a woman who has to earn her own living.

The work is always more or less of a lottery.

The earnings of a single week or even a month are frequently swallowed up in the purchase of a single costume.

It must be that the desire for fame is responsible for this remarkable increase in numbers of well-born women who have recently gone on the stage.

Most of us are born with this craving for glory and success, and the little star which symbolizes so much that is dear to us twinkles ever before, sometimes just beyond our reach.

A few women, many, in fact, are content with Fame's tawdry substitute, notoriety, and it is these who turn at once to the stage when work of any kind suggests itself to their minds.

Besides offering a chance to gain notoriety there is still another attraction about this profession which has no small influence in the matter of gaining recruits.

The public seems to have invested this profession with a glorified superiority.

A trade, no matter how substantial it may be, or how well it pays, to their minds stands upon a much lower plane than any profession.

For the sake of being counted among these elect personages in the professional world, some women are foolish enough to throw away rare good talents in other lines of work in order to go on the stage.

They seem to overlook the fact that a natural dramatic or musical gift is the only capital that shows an increase in the end.

It is an excellent rule for every woman to follow of doing that which she can do best. If this were put in practice there would be an astonishing elimination in theatrical equations.

However, since women possess tastes which do not always coincide with their natural abilities it is reasonable to suppose that some influence is at work to attract them to the stage.

Granted that this profession, being a profession, offers unique inducements in the way of social prestige, there is, besides, the attraction of living behind the scenes which cannot be found in any other walk in life.

Greater minds dwell upon the possibilities of reaching a point where one creature sways the minds and feelings of thousands, where one name is on every lip, where admiration, even adoration, greets one at every turn.

This is the ultimate hope of every woman who begins a stage career from very love of work.

It is possible to supplement theatrical work with other diversified occupations, thereby broadening the feminine mind, making a woman's life fuller and more complete than it might otherwise be.

Though love of notoriety is certainly foremost in the influences which are tending to increase stage recruits from society's ranks, it may be said that there are many worthy and legitimate considerations which sway the mind of women in this direction.

BY MRS. ROBERT OSBORN.

To quote from "Tommy Rot," "I can't understand why any one with money should go on the stage." It's my opinion that society women, and all women for that matter, who possess even a small degree of talent for the stage, find it the most satisfactory way to earn money—that is, if they are forced to do some kind of work for a living.

Stage work is comparatively easy, salaries are unusually good and there is an undeniable fascination about the life that proves one of its strongest cards. I can't explain it myself, but I do know that in this line of work is to be found life's greatest pleasures, as well as excitements.

The most important point in favor of choosing the stage as a means of livelihood lies in the fact that scarcely any preparation is required for ordinary parts. Is there any other line of employment where this is so? Take the case of a woman who suddenly finds herself bereft of an income and forced to earn her own living. The first thing she does is to sit down and think over her chances of success in the avenues open to her sex.

If she has any talent in a special direction the problem is solved at once, and if she does the sensible thing she will follow this line of work, whatever it may be.

If a society woman has not been taught a trade or a profession, if she cannot sew, trim a hat, embroider, paint or write shorthand, then the necessity for some regular occupation makes it apparent that in order to compete with her sister workers she will have to begin to train herself in a particular branch of work.

This training means a loss of time as well as money, and even after she has succeeded in becoming proficient in her trade or profession weeks, some times months, elapse before the salary she can command is what we consider good.

In the theatrical profession may be found, perhaps, the only exception to this rule. Nine out of ten women in the theatrical companies have had no training. Their qualification lies in nature's gifts. An attractive appearance, a pleasing voice and an average amount of intelligence will enable them to start right in earning a fairly large salary. If they are lucky—and there is everything in luck in the wage-earning sphere—they may jump at once into something good. Is there any other profession or trade where a beginner gets ahead so fast?

Chorus girls who have risen to high positions in a company inside of a few weeks have been heard of. The cases are rare, of course, but the very fact that such rapid advancement is possible presents one of the irresistible attractions of life behind the scenes.

My advice is, if a woman possesses the slightest degree of dramatic or musical talent, and is compelled to earn her living, let her try the stage. The work is preferable in every way to any other I know of.

ACTOR'S NEW WOE IS LOSS OF STAGE MONEY.

"It is is an outrage!" said a short man, wearing a long coat and bearing a line of grease paint along the upper edge of a comedy face, as he was taking a sun bath near the Olympic stage door.

"Now, the leading man in the Treasury Department says that it is illegal for an actor to have stage money.

"I know well enough that it is unusual for him to have the genuine 'long green,' but it is a burning outrage to say that he can't even handle stage money. It has that shade of green that is so soothing to the eyes, and bears the comforting 'V' and 'X' and the other signs in which we take delight, making it look like a relation to money, though a very poor relation.

"What a comfort it is, when the 'ghost' has forgotten to perambulate, to draw a great, fat roll of what looks like money from your pocket and offer it for the purchase of a vast estate or the ransom of the heroine.

"There is really a thrill of delight that passes through the villain's nervous system when he can take a roll that looks like $60,000 from the banker's pocket, or get it out of his strong box.

"You say we will have to use real money. Ridiculous! Who will supply it? I have known an entire cast, including property man, manager and bill poster, that you couldn't shake $2 out of.

"Then, where would be the certainty of the money ever getting back to the owner after the villain got it? There would be a fight to be cast in the character who first gets the money, and then the show would end.

"Real money is impracticable.

"Then, how about the money that is burned, torn into bits and subjected to all sorts of funny business that effectually disposes of it?

"The fact is that the ruling which makes the possession of stage money illegal perpetrates a wrong on the profession and takes from the actor some of the little brightness that an exacting calling and impecunious managers had left to him."

Science's Lesson From the Passing of Zola.

Oxide of Carbon, When Mixed With Air, Causes Death by Direct Action on the Blood.

The great event of the literary year in Paris was the accidental death of Emile Zola.

It was established that the great novelist succumbed to poisoning by oxide of carbon.

This is the melancholy beginning of the series of misdeeds which are attributed to the fumes of coal every winter.

It is, therefore, desirable to recall to mind the causes and effects of such poisoning and the means of combating it when it has declared itself.

The gas known as oxide of carbon is a violent poison, which, when mixed with air, in the small proportion of ½ to 1 per cent, rapidly causes death by its direct action on the blood.

It fastens on the globules and more particularly on the red coloring matter, or haemoglobin, driving out the oxygen from the blood.

It forms with the haemoglobin a compound, unfortunately of great stability, which the oxygen, inhaled by respiration, cannot long revivify. The respiration function played by the red globules is annihilated, and asphyxia, capable of causing death, supervenes.

Attention should also be directed to the danger of high grates, coke, stoves and stoves made of plaster and tiles and foundries for producing metallic oxides by coal.

Oxide of carbon is also developed by explosions of fire damp by fires and in cabs warmed with "briquettes."

It enters into the composition of household gas, which owes a great part of its poisonous properties to it.

It is known that Zola's bedroom had a defective chimney, in consequence of the neglect of the "fumistes," who left a sweeping brush in the chimney.

The result was that the fumes of the coal lighted in the stove accumulated in the bedroom, principally near the door, and that in all probability Zola fell on the floor in a syncope.

He quickly succumbed, whereas his wife, who remained on the bed and received aid some time afterwards, was restored to life.

It should be remarked that, during sleep, poisoning may occur without being attended with any symptoms. In these cases unconsciousness and death are very rapid.

In a waking state, pains in the head, giddiness and disturbance of the sight are the indications of the beginning of poisoning.

The victims are seized with throbbings of the temples and sometimes with vomiting; the legs give way and walking becomes impossible. The gravity of the case varies according to the form of poisoning.

In slight cases the beginning may be insidious, but the sufferer does not lose consciousness, and the instinct for self-preservation causes him to hasten and throw open a window. Safety reaches him with the first breath of fresh air.

In a more advanced stage a feeling of oppression comes on, accompanied by violent beatings of the heart, and the sufferer, whose lips become white, loses consciousness.

Death, preceded by a violent period of convulsions, closes the scene.

Cure is possible in cases of slight poisoning, but it is followed within a few days by violent and obstinate headaches, which disappear by degrees.

In more serious cases nervous complications are often observed, also softening of the brain, dementia and paralysis.

The bodies of persons who succumb to oxide of carbon poisoning decompose slowly. The blood is fluid and of a bright color, quite remarkable.

All the organs are of this color, which is even scarlet in the lungs. There are no other apparent lesions.

But a characteristic test was observed in the blood taken from Zola and his wife when examined by the spectroscope. It consisted in the persistence of absorption, which did not disappear on the addition of a reducing agent.

When one is confronted with oxide of carbon poisoning the patient must at once be removed from the vitiated atmosphere to a place where the air is constantly renewed and laid down with his head slightly raised.

When this is done, recourse should be had to sprinklings of cold water and vigorous rubbing all over the body. If there is a difficulty of breathing, it must be overcome by artificial respiration.

Mustard plasters should be put on, and the victim should be made to inhale ammonia. Bleeding in the form of the application of leeches behind the ears is also most useful.

The best remedy of all, when it is possible, is inhalation of oxygen.

Subcutaneous injections of serum may also render good service. For this kind of poisoning the prophylaxis is of the highest importance.

It consists in the absolute prohibition of regulators in stove pipes and in keeping a sharp lookout on the gas pipes and the taps connected with them.

All systems of stoves which are admittedly dangerous must be rejected, also all "Laseros" in inclosed spaces.

A watch should be kept on the chimneys to keep the draught good, and as far as possible branch flues leading into one central chimney in the same house should be avoided.

All the rooms in apartments should be kept well aired, and places where many congregate, such as workshops, schools and cabarets, ought to be furnished with ventilators.

Should it be suspected that certain troubles observed, such as headaches or giddiness, are the consequence of the presence of oxide of carbon from an unknown source, such as penetration from a higher floor, it is easy to turn to account the reduction which oxide of carbon exercises upon azotate of ammoniacal silver.

This test, known as 'reactif de Berthelot," is prepared by adding to a weak solution of azotate of silver diluted ammonia, drop by drop, until the precipitate that forms at first dissolves again entirely, and stops there.

If a few drops of oxide of carbon are allowed to fall into this liquid it will very quickly turn brown, even when the fluid is cold.

When boiled the result is a considerable amount of black precipitate.

The test can also be made with an aqueous solution of oxide of carbon.

It is extremely sensitive and the change takes place even in the presence of a large quantity of air.

This test is of the greatest value in discovering the smallest traces of oxide of carbon in a gaseous atmosphere.

Finger Told on Him.

At an Antwerp hotel two Englishmen, hitherto strangers, began to talk at dessert. "You are a chemist?" said the one to the other. "No," replied the other; "you are wrong." "Then I'll wager you're a photographer," returned the former speaker. "Yes," replied the second, "you are right this time; but how did you come to know it?" "It is simple enough," was the answer. "I guessed from the way you held the vinegar cruet over the salad. No one but a person accustomed to pour out graduated and exact quantities would have placed his little finger at the bottom of the bottle."

And the Owner Said——.

A story is told of the famous Richard Brinsley Sheridan that one day, when coming back from shooting, with an empty bag, he did not like to go home completely empty, and, seeing a number of ducks in a pond and a man or farmer leaning on a rail watching him, Sheridan said: "What will you take for a shot at the ducks?" "Well," he said, "I will take half a sovereign." "Done!" said Sheridan, and he fired into the middle of the flock, killing a dozen. "I am afraid you made a bad bargain." "Well, I don't know," said the man; "they weren't mine."

When "Central" is Busy

WRITTEN FOR THE SUNDAY REPUBLIC.

There are places called the "pulse" of the business community.

Of course, the Clearing-house is the best and surest guide as to business transacted.

But there is another, involving not the handling of money, but of "talk."

Tals is the telephone exchange.

As an index to commercial activity it is probably the most reliable of any "talk."

In the season of prosperity the "Hello Girls" are very busy.

"The volume of business," said one of the St. Louis managers—C. S. Reber of the Kinloch Company—"varies just as does that of the Clearing-house.

"In the summer it is slack.

"In the fall it again is active.

"Around the holidays things are going with a whirl. Then it seems that everybody has something to say, of a business and private nature.

"Business and residence phones are kept jingling and jangling."

The business center of the town is less active in summer.

Many of the leading business men are out of the city. The mere routine is being kept up, but the press of business is not as great.

It is obvious then that the telephone would not be so frequently requisitioned in the business section.

But the condition permeates to the residence districts.

The wives and daughters are away.

Those at home keep their lists of engagements at a minimum.

Consequently the need of intercommunication is much reduced.

And as every telephone call must pass through the exchange, the number of calls offers a key, in a general way, to the status of trade.

TEN PER CENT OF CALLS MADE IN FORENOON.

As it fluctuates with the seasons, so the demands upon the telephone girl fluctuate with the hour of the day.

Mr. Reber of the Kinloch Company and Mr. Mott of the Bell Company agree as to the varying demands of customers at different hours of the day.

In the Kinloch office about 150,000 calls a day are answered.

In the Bell office "Main" station, at Tenth and Olive—five other stations are operated—50,000 are answered.

Of these 10 per cent come between the hour of 10 and 11 o'clock in the morning.

This, too, is the busiest hour outside.

Business is then at its height.

The morning mail has been read and plans are being made for the day. Matters come by mail which demand immediate attention, possibly meeting of several gentlemen.

Such appointments are made frequently by telephone.

These, and many other causes, combine to make the sixty minutes mentioned the most strenuous.

By 11 o'clock, these telephone experts will tell you, the work, for the morning at least, is pretty well laid out.

After the lunch hour the calls multiply again, reaching the maximum between 2 and 3 o'clock.

The afternoon business, however, is slightly less than that of the morning.

There are few calls after that hour.

After 11 o'clock it may be said that the wires are practically "dead."

"Owl" customers are few and far between.

John W. Gay, night manager of the Bell Telephone Company, says that calls for newspapers, physicians and railroad offices comprise nearly all of the night business.

NIGHT SERVICE SLOWER THAN THAT OF DAY.

"If the maximum business for twenty-four hours in the "Main" station is 50,000 calls," said he, "the number of these occurring between 11 and 5 o'clock in the morning would be less than 1,000.

"Necessarily the night service is slightly slower than the day.

"At night we use in the 'Main' station only twelve operators.

"We try to collect all the wires used frequently at night at one board.

"Often a customer who uses his phone by day will unexpectedly ask for a connection at night.

"The ring may come a hundred feet away from an operator.

"Then it is necessary to run to that wire and give the desired connection.

"This takes time."

The troubles of the customer who wants one number and gets another, or who wants a number and can't get anything at all, or who gets his connection and is in the midst of an interesting conversation and is suddenly and abruptly cut off and left "in the dark"—these are familiar to everybody.

But the troubles of the girls who make these connections are just about 500 per cent greater.

All the troubles of all the customers rebound upon these unfortunate young ladies, so that they must cultivate adamantine feelings in order to be a success as an operator.

As one of the girls expressed it, "A fellow may be awfully nice personally, you know, but when he gets to a telephone he has a chip on his shoulder.

"It takes about three and one-half seconds, on the average, to give a connection.

"Before a half second expires Mr. Nice Gentleman yells, 'What're you doing there? Can't you hear? Do you suppose I'm going to wait all day?' Then he jangles his hook up and down.

"Now what's a girl to say to that? When you've been about three weeks on the job you get a bit angry and talk fast yourself.

"But that don't do any good.

"Eventually, you know, you learn to be 'sweet' to these brutes.

"You say, 'Wait a minute,' please, with accent on the 'please.'

"No, it doesn't give you any personal satisfaction or improve the service any for a girl to get angry.

"In the first place, you may be talking to the Mayor or some bank president or other.

"When such persons complain at the office there's a slight unpleasantness between the chief operator and the offender.

ONE GIRL'S OPINION ABOUT TELEPHONE "MASHERS."

"Now, I want to say what we girls think of a certain class of fellows that are always trying to 'jolly' us over the wire.

"They'll call up and say in a kind of smirking tone, 'Hello, Maude, or hello, Kate.'

"Then they expect to be edified with a half hour's conversation, and try to say 'you're looking well,' or some other centenarian telephone joke.

"I wish this class of men were far away.

"They must think we need company.

"In the first place, they must think we have nothing whatever to do.

"In the second place, their inanities are likely to cause some unfortunate girl who needs her place to lose it.

"They keep on until some of the girls do talk to them, which is positively forbidden.

"The chief operator, or manager, can overhear at any time anything that any girl says.

"There is what is called a sneak wire leading direct to his office.

"If anything's wrong, the offender receives notice at the end of the day, and no explanations are asked or allowed."

The experience of telephone managers has resulted in establishing one general proposition which seems a contradiction to human nature as it appears in other walks of life—that the feminine is the more patient and long-suffering of the sexes.

The managers say that it takes a patient and long-suffering individual to be an operator.

The girls are a hundred per cent better than men.

The men cannot control their tempers.

They are inclined to adopt the "retort courteous" in answering an irascible customer, and to proceed from the retort courteous to the retort decidedly discourteous and mixed with swear words.

Girls overcome this desire and they say: So girls are operators in all big cities, night and day.

The user of the telephone expects to hear a feminine voice at "central."

If he does not, he feels a trifle disgruntled.

Instinctively exists in the public mind a prepossession in favor of girls for operators.

This seems to promise girls will continue in the ascendant in this work.

FEMININE WORKERS LIKE THIS OCCUPATION.

The occupation is one well thought of among the feminine workers in the business world.

Many girls of education who desire to earn a livelihood find it here.

They earn enough to make a living, between the time that they come of age and their marriage, as the latter is in almost every case the fate of an operator, especially a good one.

This is the chief difficulty with which the managers have to contend.

Just about the time an operator becomes "A1" she marries, bidding final good-by to her seat before the intricate board with its multitudinous holes and multitudinous plugs.

Nearly all the large companies have made arrangements to make the work of the girls as pleasant as the exigencies of the business will allow.

In the Kinloch and Bell offices the girls are held at their posts about nine hours daily.

The times of going on and off vary, in order that the service be maintained throughout the twenty-four hours.

They are allowed a fifteen-minute relief in the Kinloch office and a twenty-minute relief in the Bell, morning and afternoon, and forty minutes at noon in both offices.

A retiring-room is in both offices, where the girls may rest or indulge in amusements.

This is in charge of a matron, who employs new hands or discharges old ones if occasion arises.

At the Bell office a lunch club has been organized at the instance of the matron, Mrs. Melhop.

Through this the girls can get a good meal for 10 cents.

The company has provided the utensils and employed two assistants to a chef who is paid by the matron.

Mrs. Melhop looks after the business management and makes the order for the noon meal every day.

It pays expenses and offers the girls a chance to get their noon meal much cheaper than at a restaurant.

At night this retiring-room and the cooking utensils are at the disposal of the night force.

The latter prepare their own coffee or even get a more pretentious meal if they have the ingredients at hand.

WHEN NIGHT FORCE GOES ON DUTY.

The night force is required to be at the office about the same time as the day force, going on at 9 o'clock at night and being relieved at 7 o'clock in the morning.

Of this time, however, they have two hours and a half free from duty, in which they sleep if they choose or find other form of amusement in the retiring-room, in which is a piano.

They may sing or dance if they so desire.

In fact, they are almost unrestricted outside of the time they must spend before the exchange boards.

In this workroom, the scene reminds one of school days, though, of course, the long-stretching exchange boards have no resemblance to blackboards.

But the girls sit all in a line, erect upon chairs.

Behind them pass "monitors," who see that they do not converse or do other than attend to business.

These monitors constantly are walking up and down, and are general supervisors.

When you call for "chief operator" it is one of them you get, and if you ask for information, ordinarily she supplies it.

The evidence of discipline is convincing.

It is plain immediately that the fellow who wrote "The Telephone Girl" was a dreamer. The man who goes into their midst is not in immediate danger of being kissed.

They are, for one thing, too busy to pay any attention to him whatever and most of them are absolutely unconscious of his presence.

They are prohibited from turning around or from paying any heed to what is transpiring behind them.

NEW STATIONS IN COURSE OF ERECTION.

A greater number of girls are employed at the Kinloch exchange than at any one station of the Bell.

The Kinloch business is concentrated in the Century building.

At present all calls enter that exchange, though a second exchange for the West End is at present under construction.

This will be called "Delmar," and in asking for a connection in that district, the customer will ask for "Delmar 142" or whatever the number may be.

This Delmar station is being fitted up with the most modern appliances, and this, together with a private World's Fair exchange, will be among the finest in the West.

The exchange manager, who has general charge of the exchange-room, is, in this city, a man.

It occurs also that at both the largest stations he is a married man.

It was positively said at both places, however, that this circumstance was not connived at, but was merely a coincidence.

Mr. Shands, the manager at the Kinloch Company, said that he would not feel in danger if he were single, since he cannot show any favoritism.

The Bell Company is also erecting new stations. One is to be called "Beaumont" and is at Beaumont and Locust streets.

It is now almost ready for occupancy.

Two other new exchanges are to be put in, one at Grand and McRea avenues and another in North St. Louis.

The Tyler Station, at Eleventh and Chambers streets, has just been occupied.

In this latter connection an illustration is possible of the absolute ignorance of the customer as to the interior workings of the telephone business, though the phone may be one of the most necessary adjuncts of his business.

"Tyler" as a station has existed on paper for some time.

A long list of telephones are so listed.

But all the calls have passed through the central offices at Tenth and Olive streets.

They will now go through the branch on Chambers street, which will mean a great change in the mechanism which is serving them, but which will make no difference whatever to them.

SOUND CONVEYED IN A ZIGZAG COURSE.

The working of the telephone in conveying the voice is as mysterious as that of the telegraph.

The writer of this article, when telegraphing from Fort Smith, Ark., to St. Louis, was once surprised to be informed that his message was going through Kansas City.

It will be remembered that the first cablegrams from Martinique, after the eruption, went around by Spain to New York.

In a smaller way the same applies to the telephone. You talk into the receiver and the sound is conveyed to the place you have designated, but it may take a very zigzag course.

What happens to it from the time you do your talking at one end, until, a fraction of a second later, it reaches the person at the other end of the wire, is a mystery.

That this "mystery" part may work all right, the talents of engineers, linemen, business men, and, last, but not least, the Hello Girls, are employed.

CORRECT ANSWER TO SOME ETIQUETTE QUERIES.

WRITTEN FOR THE SUNDAY REPUBLIC.

I am a constant reader of your valuable paper, and would deem it a great favor if you would tell me in Sunday's paper what it means when a card has the corners bent over. I have received a great many where this has been the case—sometimes the left-hand corner and sometimes the right. Has each corner a specific meaning?

PARTY.

When a card is left at the house and a corner is turned down it is supposed to mean that the card has been left in person, not sent by some one else or through the mail. The fashion is going out, and yet is still followed by some persons, and it is always understood to mean that the call has been made in person.

Kindly inform me how soon after her father's death it would be proper for a young lady to receive attentions from a gentleman who had called on her previous to her father's death.

ETIQUETTE.

There is no reason why a young lady should not receive as soon as she feels that she cares to see her friends after the loss of any relative. If the acquaintance is merely a formal one, calls are not received as a rule until at least a month after the funeral.

Kindly answer in Sunday's column the following: Would it be improper for a man to present to an actress with whom he has no acquaintance a bouquet of flowers? Should not a card bearing the name and address accompany the presentation? In case a person receives a letter of appreciation should he reply to it? Should one send flowers to the hotel or to the theater? J. J. C.

There is no reason why a gentleman should not send flowers to an actress, but he certainly should send his card with them, and then she may acknowledge the receipt of the flowers or not, as she prefers, and their acquaintance should end here.

Will you kindly inform me whether I can wear an opera hat with a Prince Albert or frock coat, or is it ever worn with that style of coat?

F. L. P.

An opera hat is not worn in the daytime. It is only suitable with a dress coat. A high silk hat can be worn either day or evening.

Will you inform me through the Etiquette column of your paper as to what a bride and her maid of honor may carry at a morning church wedding, the bride being attired in traveling costume? Would it be permissible to carry flowers?

DOUBTFUL.

A bouquet of flowers or a prayer book, whichever the bride prefers, would be correct to carry at a morning wedding. There is a sentiment about a bridal bouquet, but it is quite as fashionable now to carry a prayer book.

Will you please print the language of stamps in next Sunday's Republic? I have a friend whom I correspond with; he frequently places the stamp in different positions on the envelope, and I am anxious to know the meaning.

CONSTANT READER.

There should be no particular reason for placing the stamp on the envelope in a different place each time. I never have heard of any language of stamps.

Would you inform me through your valuable paper what the duties of a best man are—wedding to be at a German Lutheran Church, evening affair; festivities at a prominent hall? I want to be up to date, and ask for whatever information you can give me on this question; full dress is, no doubt, in order.

W. W. W.

The duties of the best man are to look after the bridegroom, see that he has the ring, have the carriage ready to take the bridal pair away on their wedding trip; in fact, look after the details that the bridegroom is supposed to be too agitated to attend to; at the same time to go to the church with the bridegroom stand beside him until he meets his bride-to-be, and to take his hat. Full dress is required for an evening wedding.

When calling upon a young lady and the servant answers the bell, how should cards be sent up and for whom? If the young lady herself opens the door how should cards be left and for whom?

DAILY READER.

The servant who opens the door should have a tray on which you place your card. You should leave one for the young lady on whom you are calling and also one for her mother, aunt or chaperon. If the young lady opens the door you can leave your card upon the hall table so as to be sure that the fact of your having called upon the mother as well as herself will be noticed.

Suppose a man whose name is John Brown dies, what should his widow call herself—would she be Mrs. John Brown or would she be Mrs. Mary Brown?

MRS. X.

Mrs. John Brown would be the correct form of address.

Will you kindly inform me as to proper form of sending wedding invitation? Is it correct to send an invitation only to a man when both he and his wife are known to the persons getting married, as "Mr. Smith's company is requested," omitting Mrs. Smith?

L. E. S.

The husband is never invited without the wife. A wedding invitation, to be correct, must read, "The pleasure of Mr. and Mrs. Smith's company is requested."